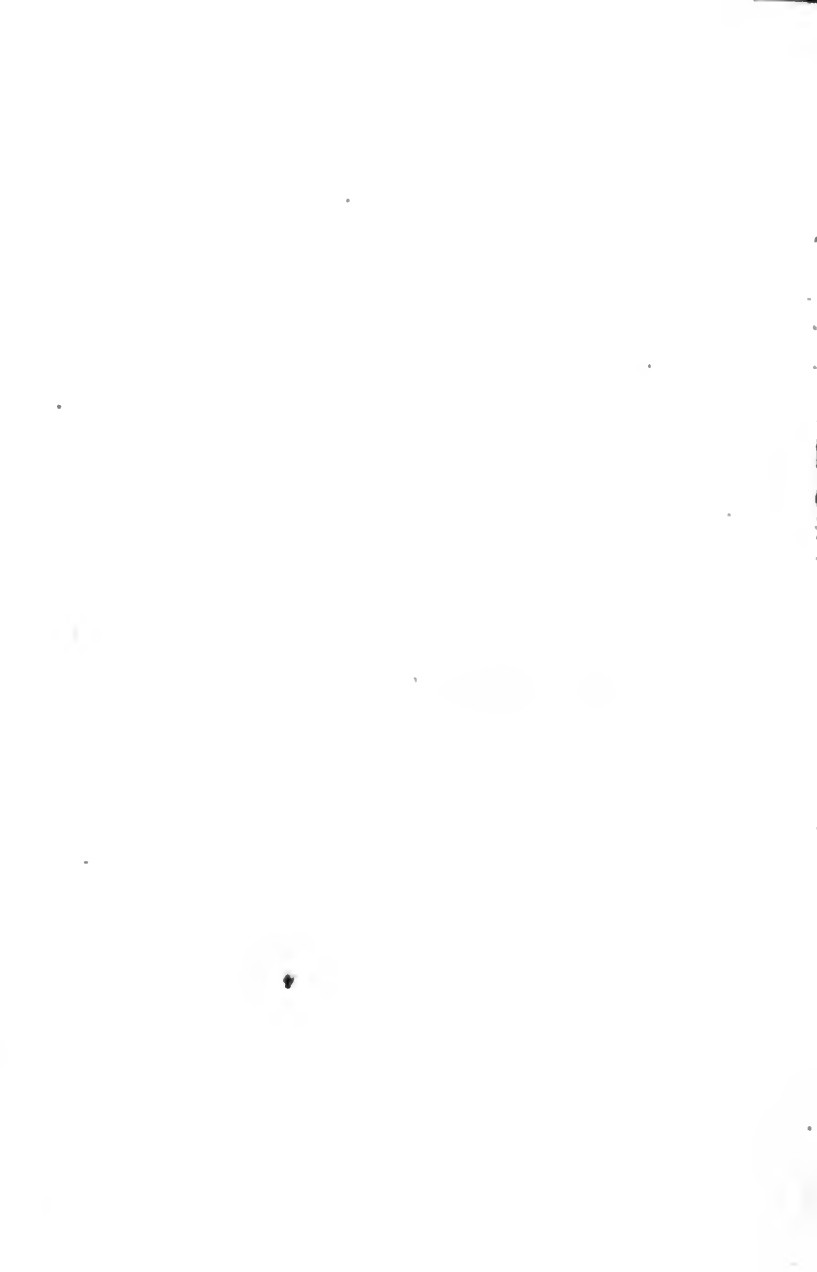


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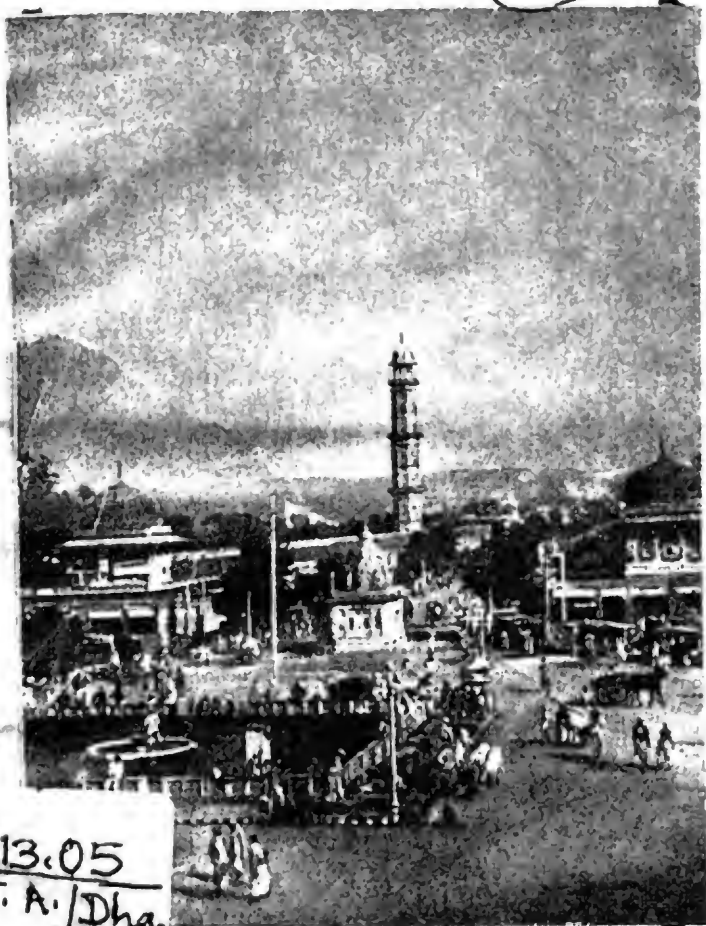




JAIPUR 8 AMBER

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SCENES TO THE FIELD OF BATTLE AT JALPAIGURI, 22ND JULY 1817.

Jaipur : Prince of Wales Visit to Jaipur in 1876 Prince of Wales and Maharaja Ram Singh II seated together on elephant followed by other elephants, mounted by peer with Nagas war manoeuvres in the forefront.

JAIPUR *and* AMBER

46354

BY

B. L. DHAMA, A. I. I. A.

ARCHITECT

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JAIPUR

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INTRODUCTION

For sometime past the kindly people who have received my publications "A Guide to Amber" and "A Guide to Jaipur and Amber" favourably, have been asking me to issue a briefer version. Hence I have much pleasure in bringing out this cicerone to the subject under the title "Jaipur & Amber" which will fulfil their demand and prove, at the same time, useful and reliable.

Those readers who would like to go into detail may read my book "A Guide to Jaipur & Amber."

Swastika House,
Station Road,
Jaipur 1966.

B. L. DHAMA

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INTRODUCTION TO II EDITION

The cicerone to Jaipur and Amber has been broughtout for the II time as a souvenir to the seventieth All India Congress Session held in Jaipur in February 1966.

Swastik House,
Station Road,
JAIPUR

B. L. DHAMA

OTHER BOOKS

By the Author

1. Indian Architecture
2. A Guide to Khajuraho
3. A Guide to Jaipur and Amber
(*In English and Hindi both*)
4. Jaipur and Amber
5. Good Advice
6. Chapters from Indian Architecture.

JAIPUR & AMBER

Situation and route. Jaipur is approached by the Western Railway, Trunk Roads and the Air Line. From Bombay it is about 720 miles, from Delhi about 210 miles and from Agra about 150 miles.

History. Jaipur, originally capital of a State of the same name, is now the capital of Rajasthan. The old name of the State of Jaipur was *Dhundhar* (a deserted tract) and its ancient capital was Amber, situated five miles to the north of the city of Jaipur. Amber was known at one time by the name of Ambavati Nagri according to an inscription dated Samvat 1714 or A.D. 1657, discovered by the writer in the year 1924. Its old rulers were the *Minas* who belonged to the *Matsyadesh* whose capital was *Virata* (modern Bairat), situated about 52 miles to the north of Jaipur, where the Pandu princes and their wife Draupadi are said to have passed, in disguise, their exile of twelve years from their home *Indraprastha* of modern Delhi.

The history of Amber before the *Minas* is obscure. Dhola Rai Kachhawaha, an emigrant from Gwalior and Narwar wrested Amber from the *Minas* in about the first half of the eleventh century A.D. The Kachhawas claim their descent from Kusa, the second son of Rama; the hero of *Ramayana* and a descendant of the Solar race reigning at Ayodhya. Dhola Rai married Marooni the daughter of the Chauhan king of

Ajmer. The poem rehearsing Dhola's love with Marooni is the subject of bardic songs in Rajasthan.

Of Dhola's successors, Pajun Deva, Man Singh, Jai Singh (Mirja Raja), and Jai Singh (Sawai) claim special distinction.

Pajun Deva 1070-94. Pajun Deva, the seventh in descent from Dhola Rai (whose exploits are eulogised in the bardic poem Chand Raisa) married the sister of Prithviraja, the last Chauhan king of Delhi, and fought bravely on the side of his chivalrous brother-in-law in many an important battle against the Chandels of Mahoba, as also Jaichand of Kanauj and Shihab-ud-din of Ghor.

Baharmal A.D. 1547-73. Behari Mal, also called Bahar Mal and Puran Mal, was the first to make an alliance with Baber in about A.D. 1527 and was made commander or *Mansabdar* of 7,000 horse.

Bhagwandas A.D. 1573-89. Bhagwan Das, son of Bahar Mal and named Bhagwant Das according to a Persian epigraph dated Hijri 1008 or A.D. 1630 in the Amber palace, but commonly known as Bhagwan Das became still more closely associated with the Mughal dynasty and was admitted to the rank of 5,000 horse in the Imperial army of Akbar, receiving the title of Raja.

Mansingh I A.D. 1589-1614. Man Singh was the son of Jagat Singh, the third brother of Bhagwan Das. He became Akbar's trusted friend and carried his victorious arms throughout the length and breadth of

India. He also received the title of Raja and a *mansab* or command of 7,000 horse. He held in succession the governorship of Kabul, Bihar, Hajipur, Patna, Bengal and the Dekhan where he died during the reign of Jahangir.

Jai Singh I (Mirja Raja) A.D. 1615-67. Jai Singh, great grandson of Man Singh I, was made governor of the conquered provinces of Dekhan by Aurangzeb and given a *mansab* of 5,000 horse with the title of Mirja Raja (meaning a king having greatness of birth or character). Jai Singh conveyed the celebrated Shivaji-the implacable foe of Aurangzeb to the court, but later finding that the pledge of safety given to Shivaji, was likely to be broken, Jai Singh became accessory to the Mahratta's liberation. He was well versed in Hindi as well as several other languages, namely Turkish, Persian and Arabic. His power and influence aroused the jealousy and resentment of the Emperor who recalled him to Court in A.D. 1667, but he died on his way at Burhanpur, where his mausoleum, known by the name of *Raja-ki-chhatri* still stands.

✓ **Jai Singh II (Sawai) A.D. 1699-1743.** Two generations after comes Jai Singh II, the most illustrious of the rulers of Amber and his clan in as much as he raised Amber from a small principality to an extensive domain, and also distinguished himself as scientist and soldier. He founded the city of Jaipur, and built astronomical observatories at Jaipur, Delhi, Mathura, Benares and Ujjain; and also published a work on astronomy called "*Ziej-i* (movements of heavenly bodies) *Muham-*

mad Shahi" which is dedicated to the Emperor Muham-mad Shah : he reformed the Indian Calendar too.

Ram Singh II A. D. 1835-80. Passing over the intermediate princes whose reigns present little of consequence, we come to Ram Singh II, (plate 1). The prince was a versatile ruler, a patron of art and learning; and above all an able administrator. His espionage was marvellous, and he endeared himself so much to his subjects by personal contact that his popularity will go down to posterity. He constructed many works of utility. He was the last of Rajput princes in making an alliance and treaty with the British Government.

Ram Singh showed liking for European Arts & Architecture, consequently his works are stamped with indiscriminate mixing of oriental & occidental details producing a mongrel style standing in wild contrast with the works of his predecessors.

The Nagas of the Dadupanthi sect, who observed celibacy formed an important militia of his Government. (Plates II. III).

Madho Singh II A. D. 1888-1922. Next comes Madho Singh II, who was an orthodox Hindu ruler, tolerant, kind and a great patriot. He carried out many works of benevolence and, like his predecessors, firmly believed in charity. His feeding the poor is proverbial.

"*Dharma ki jar sada hari*" Hindu Proverb,

"Charity is a plant whose roots are evergreen"

"Charity is of all gifts the greatest for it saveth life."

Guru Govind Singh.

Man Singh II A.D. 1922-49. After nine and a half centuries of rule the last of the Kachhawaha rulers of Amber (the country of Dhundhar), His Highness the Maharaja Man Singh II, a great sportsman, in keeping with the spirit of the times, surrendered his power and all that vast territory (which his predecessors had acquired both by sword and statecraft) to the Indian National Government, the Congress.

"Ajab shukhian hain ablaq-i-lalo-nihar ki nahin,
Jamti hai yhan ran kisi sheh sawar ki"

"Strange are the crafts of the chequered steed of time,
None on it has ever managed a stable ride."

Town Planning. Amber being too small as a seat of a progressive State, Sawai Jai Singh had an ambition of founding a new capital with an asiatic grandeur and in order to fulfil his heart's desire, duly founded in (S. 1727-1884 A.D.) the city of Jaipur. It is the only city in India built according with Hindu *Shilpa Shastras* (cannons of architecture) on a regular and scientific planning with roads intersecting each other at right angles forming wards which are again divided into smaller blocks by streets being alternated by narrower ones. The plan of the city, according to *Mansara* (a great treatise on Hindu *Shilpa*) may be classed as *Pras-tara* (that which has the shape of a conch) (Plates II, XVII B.)

Art & Architecture. Death prevented the founder from completing the city (named after him) as had been conceived and his successors, little knowing the prede-

cessor's mind, finished it in their own way. But those buildings which he had completed in his life time, such as the city walls, the gigantic gateways, the Diwan-i-Amm, the Observatory and the like, strike a personal note of his powers in grandness of conception. They are marked with virility and rigid simplicity.

Jaipur city. the fortified city of Jaipur commanded by *Nahargarh* is entered in by seven imposing gateways and several old and new wickets; it inclines towards the hills and its main artery runs east and west; it is crossed by three streets running south to north thus forming, at their crossings, squares which are called *Chowpads*. Plates 1, II and III b.

Places of Interest. The interesting sights within and without the city are :—Ramnewas gardens, Albert Hall and Museum, Maharaja Public Library, Tripolia, Ishwar Lath, Nahargarh, Gathor, Amber, Nakkhar Khana, Observatory, Palaces, Govinda Devaji's Temple, Hawa Mahal, Galta and Purana Ghat.

Let us first begin with Ramnewas Gardens and follow the others in the order given above.

Ramnewas Gardens. Situated across the Ajmer Road, between the Sanganeri and Ajmere gates of the city, stand the famous Ramnewas Gardens laid out by Maharaja Ram Singh II in the year 1868 for the use of the public. They are provided with lawns, clubs for out and indoor games, a fine Zoo and an Aviary.

There stood once a Band Stand at the crossing of the roads in front of the Albert Hall and Museum

which offered a great amusement to the public. It was removed by Sir Mirza Ismail (one of the Chief Ministers of Maharaja Man Singh II) which act of vandalism shall ever be remembered with sorrow.

Albert Hall & Museum. In the middle of the Ramnewas Gardens at their southern boundary stands the Albert Hall & the Museum building (Plate II b) the finest of all the modern buildings so far built at Jaipur ; here a revival of the best of Indian art and architecture, adapted to modern purpose, is to be seen. The building was commenced by Maharaja Ram Singh II; and completed by his successor Maharaja Madho Singh II to be a permanent memorial of the visit of the Prince of Wales to Jaipur in the year 1876. The museum contains a vast collection of all arts, such as metal ware, textiles, Indian arms and weapons, jewellery. coins, Egyptian antiquities. wood carving, pottery, lacquered work, garnet, sculpture, painting and photographs paper mache work, basket work, clay models, carpets, ivory work, geological and anatomical sections and other miscellaneous works and astronomical instruments.

Maharaja Public Library. The Library was founded in 1868 by Maharaja Ram Singh II. It contains a very valuable collection of English, Sanskrit, Arabic, Persian, Hindi and Urdu works, almost on all subjects.

Tripoliya. The Tripoliya (or entrance of three gates) standing in the heart of the city, forms the crown of the Tripoliya Bazar. On top of the gate is

provided a curvilinear roofed pavilion from which the Royal ladies could see, through the screens, processions and other ceremonial functions taking place in the street down below. Plate IV a & b, shows gorgeous scene of the Maharaja's Procession in Tripolia Bazar, no more to be seen now, Plate IV b.

Ishwar Lath. Octagonal in plan and seven stories high including the domed pavilion, and provided with galleries at every alternate storeys, it is reached by winding stairs. This graceful column, towering high in the sky, as it does, forms the most conspicuous feature of the city (Plate IV a). It was erected by Maharaja Ishwari Singh in memory of the victory over his step brother Madho Singh I (1760-67).

Nahargarh. Nahargarh rises high above the city wherefrom, formerly, guns boomed every day the sunrise, the noon and the bed time, the arrivals and departures of persons of eminence, the births and the other events of the royalty which were heard for miles around. The place of the guns has now been taken by the weeping factory-hooter. Another name of Nahargarh is *Sudarshangarh* or good looking fort. Sudarshan is also the name of the celebrated *chakra* (vajra-nabha) or disc of Krishna, which according to legend, was moved or left here on Govinda's way to Dwarka from Mathura. The two adjoining blocks of the palace coloured white and yellow were built by Maharaja Ram Singh II and Madho Singh II, while the old fortifications of Sawai Jai Singh's time join those of Amber. The Ram Singh's Block consists of

a quadrangle surrounded by *Dalans*. In the upper story reached by a flight of steps contains an armoury, The Madho Singh's Block is entered from the quadrangle of Ram Singh block by a gateway and consists of a rectangular court round which are arranged suites of rooms for harem. From the roof of the building a picturesque and delightful view of the city and the surroundings is obtained.

Outside of the fort to right is an ancient stepped tank built of massive blocks of stone. From here the road leads to the fort of Jaigarh at Amber via Charan Mandir.

Gathor. Gathor is situated in the north-west of Jaipur in a valley between Nahargarh and Ganeshgarh. It has been the cremation grounds of the rulers of Jaipur since the time of Sawai Jai Singh. Amongst the cenotaphs those of the founder of the city of Jaipur and Maharja Ram Singh II (the latter's being only a replica of the former's) are remarkable for their excellence and dignity. A model of the former's cenotaph is to be seen in the South Kensington Museum, London. Plate X a V.

Above on the hill to the north-east of Gathor is Ganeshgarh and at a distance of about half a mile to the north is situated on the Nahargarh-Jaigarh Road *Charan Mandir*, a place of sanctity so named because Lord Krishna is said to have graced the spot with his feet or *charan*. But the most remarkable object here is a watch-tower, octagonal in plan, battered in height and crowned by a pillared and domed pavilion

forming the fifth story. In the dome of the pavilion there are eight apertures whose purpose is yet unidentified but they seem to have been kept for some astronomical observations. The structure seems to have been built by Sawai Jaisingh.

AMBER

Amber. Amber is situated five miles to the north of the city of Jaipur in a gorge of hills on the old Highway to Delhi. The way is picturesquely flanked with temples, gardens, palaces, cenotaphs, lakes and various other buildings; the more remarkable of which are a group of cenotaphs of the deceased Maharanis (or queens); Jala Mahal or the water palace built by Maharaja Pratap Singh (1778-1803) in the midst of a lake known as *Man-sagar* at the 3rd Mile; and a built-up stone column (Plate VI) said to be the *Yagna Stambha* or the pillar commemorating the *Ashvamedh Yaga* (the white horse sacrifice) by Sawai Jaisingh, standing at a little distance off the main road and reached by a by-road branching off almost at the end of the 7th furlong of the 3rd mile. An effigy of the White Horse may be seen in Kalkiji's temple opposite the Bandarwal darwaja in Sireh Deori Bazar of the Jaipur City.

✓ **City Of Amber.** The city is surrounded by embattled walls crowned, at suitable intervals, by watch-towers. The city of Amber consists of an inner or *Mayali Amber* and an outer or *Bharli Amber*; the former, which forms the Citadal being entered by the gates known as *Ghati Kheri*, *Barhi Darwajas* and *to wickeps*, while the latter by *Khore*. Mathura. Delhi

and Bhumia gates. Within the Citadel or the inner Amber are numerous, fine buildings, such as palaces, temples, mosques, tanks and wells, mansions of nobles and high priests, residences of officials, private houses and dwellings, Many of them have fallen into decay and have undergone renovations.

Art & Architecture. Man Singh I. Mirza Raja and Sawai Jai Singh were all ambitious rulers and possessed a great taste for architecture. To them we owe a debt for the ancient glory of Amber where art and nature have so happily been blended (Plate VII). The work of each of them is distinguishable from that of the other, and the whole in its turn bears the impress of originality and refinement. While the palaces and other buildings were built in a simple but dignified style, the temple architecture retained its characteristics and prominent traits of elaboration peculiar to the style. But the chief glory of Amber lies in the temple of Jagat Shiromani built by Kunkavalis, sister of Jagat Singh at a cost of nine lakhs of Rupees.

Palace. It is reached both from Dalaram's garden and the town side. Placed on the dam of the *Maota* and named after Dalaram, the ancestor of the writer and the principal architect of Sawai Jai Singh, the Dalaram's garden, forms one of the most delightful sights at Amber. A museum of Archaeology containing antiquities of great value is housed in the garden buildings.

The most impressive is the palace building, an excellent example of palace architecture of mediaeval

times inspiring awe and reverence. Standing on a terraced plateau at the north-east foot of Jaigarh hill and overlooking the town of Amber, it forms a most imposing edifice. (Plase VI) The lower terrace is occupied by a great court-yard called *Jaleb Chowk*; this is surrounded on three sides by blocks of buildings, formerly used as barracks, stables and attendants' rooms, and is entered from the east and west by splendid arched gateways, known as *Surajrale* and *Chandpol* from their facing the sun and the moon respectively.

Singhpole. On the upper plateau to the south of the great court are the royal palaces approached through a double gateway called *Singhpol* or the lion gate (Plate VIII)

Kali Temple. Behind the *Singhpol* is situated the famous temple of the goddess *Kali* who still rules Amber (Plate IX). In front of the Lion gate in the court is performed annually in the month of *Ashvin* a great *balidan* (sacrifice) of goats and buffaloes in her honour.

Dewan-i-Amm. The *Singhpole* opens into a court at the north-east corner of which is placed the great *Dewan-i-Amm* (the Hall of Public Audience) of Mirza Raja Jai Singh whose magnificence is said to have aroused jealousy of the Emperor Jahangir. In order to appease the latter the hall was covered with stucco which has now been removed.

Ganeshpol. In the middle of the south side of the court is set a noble entrance which gives access to

an inner court in which the inner apartments are wholly of marble. The top of the gateway is mounted by a pavilion called *Sohag Mandir* (the well-shaped or handsome house) through whose latticed windows the royal ladies watched ceremonial functions held in the *Dewan-i-Amm* or its court. Adjoining this entrance on its west is the *Bhojan Shala* (dining place) on the walls of which are painted sacred cities of India.

Dewan-i-Khas Known as Jasmandir and Seeshmahal. On the east of the inner court referred to above, overlooking the lake is the *Dewan-i-Khas*, known as *Jasmandir* and also *Seesh Mahal* on account of the beautiful mosaic and inlaid work used on its inner walls (Plate X a). The chambers on the roof of the *Dewan-i-Khas* are known as *Jas (Yasa) Mandir* or Hall of Glory. The whole of the interior here too is decorated with fine mosaic, inlaid and gilded work. (Plates X B and XI) The building consists of two oblong chambers, the front surrounded on its three sides by a deep varandah and being used for granting audience while the rear one as family's private *baithak* or sitting hall on either side of which is an octagonal room used as a bed room. On the east side connected by a corridor is the *hamam* or baths. In the corridor there is a little platform placed obliquely the sides of which point the cardinal points.

The Tank was fed by means of lifts at the side of the lake outside the palace.

Sukh Mandir. Across the garden in front of the above stands *Sukh Mandir* (the Hall of Pleasure) to

which the royal family resorted during the midday in summer to enjoy the coolness and the westerly breeze coming through an arched and perforated frame-work put around a cascade connected with a channel inlaid with black and white marble in a zig-zag pattern called *Laharia* (or ripples) which opens into the garden. The roof of the Sukh Mandir contains a reservoir which supplied water to the cascade and the fountains in the garden.

Man Singh's Zanana Palace. Further on to the south and approached from the terrace of the *Dewan-i-Khas* and also from Sukh-Mandir by a small entrance and a winding ramp, stands Man Singh's *Zanana Palace* the first and the biggest of all the edifices built on the plateau. It consists of a large quadrangle surrounded on all sides by a single storeyed block of buildings containing living chambers and *dalans*. The corners are surmounted by three storeyed domed towers which too contain living rooms accessible by hard flights of steps. At the north end of the west wing is provided an inner kitchen, which is interesting (Plate XII).

Connected with the palace on the rear side there is a double storeyed block of buildings consisting of latrines and baths around a court-yard; while on the west there are other royal chambers, maids' quarters, kitchens, stores, etc., the whole forming a labyrinth in which one is likely to be lost at least for sometime, until he himself finds the way out or a guide helps him.

This grand palace once was decorated with the sumptuousness that is displayed throughout this

marvellous castle, but, Alas ! its former splendour has been pilfered by continuous neglect, whitewashing and modern unsightly additions.

Jaigarh. Above the palace stands Jaigarh or the stronghold of Jai Singh, the work of both Mirza Raja and Sawai Jai Singh. From the fort rises a watch-tower called *Diva minar* or the lamp bastion from which a full view of the plains on further side of the range of hills is obtained. There is nothing of particular interest in the fort save a wild tale that somewhere inside is hidden a fabulous treasure.

Narasinghji's Haveli. Below in the valley on the other side of the palace is situated the "first home" of the Kachhwaha rulers of Amber. Though small and irregular in plan, the building is interesting from a historical point of view for it takes one back before Man Singh I. It is commonly known now-a-days as *Narasinghji's temple* owing to the portion of the building being occupied by a small temple dedicated to God *Narasinha*.

Temple. This is an old Vaishnavite temple situated at the north-west foot of the palace hill and is a splendid example of engineering, architectural and sculptural skill of mediaeval times, well-worthy of a visit. Plate XIII.

Masjid. It stands in the north-east corner of the city. A Persian epigraph inset in the left jamb of the central arch records its building in A. H. 977 or A. D. 1599 by the order of Akbar; but from the style it,

appears to have been built during the reign of Muhammad Shah (1719-1748).

Besides the mosque there are numerous old temples dedicated to Shaivite. Vaishnavite and Jain sects and other buildings remarkable for their architecture and planning.

Sagar. Another delightful place is the Sagar, meaning ocean, which consists of two terraced lakes lying in the fork made by Jaigarh and Kunthalgarh hills, a great source of water supply to the fort and the palaces during attacks and sieges by the enemy. The scenery around Sagar is entrancing.

We have seen the ancient capital of the Kacch-wahas and let us now return to their new capital Jaipur to visit the City, its Palaces and other monuments.

Palace. There are several entrances to the palace but the principal approach is from the *Sireh Deorhi* Bazar by three grand and fine portals, the first being known as the Bandarwar gate. Passing through a court we see on the right, the garrages for the elephant-driven chariots (P. XV B.) and then enter the Jaleb Chowk by the Dhundubhi Pol or the Nakkar Khana ka Darwaza or the Dhruw Gate.

Nakkar Khana Gate. The second *Dundubhi Pol* the *Nakkar Khana* (or the drum gate) is one of the finest and grandest portals of India wherein *naubat* (or music) eulogising the chivalrous deeds of the rulers, used to be played and the third is the *Udaipol* better known as the *Sireh Deorhi Darwaza* or the principal gate.

✓ **Observatory.** The Jaipur observatory is the largest of the five, erected by Sawai Jai Singh early in the eighteenth century A. D. Jai Singh's observatories have a special interest because of their great instruments built in masonry without a like or equal in the world (Plate XIV a & b) The following are the instruments Site Plan—1. Sun Dial 2. Dhruva Tara.—The use of this instrument is to find out the north star. 3. Nari-valaya Uttar and Dakshina Gol. This instrument is to find whether the heavenly bodies are in the northern or southern hemisphere; it gives time also. 4 a. Kranti Wratt:—The use of this is to know the decline of Nakshatras and planets. 4 b. Yantra Raj.—This is used to find out the altitudes and the positions of the heavenly bodies. 5. Unnatansh Yantra.—This is for finding altitudes and zenith distances. 6. Disha Chakra or the north pointer. 7. Dakshinodak Bhatti Yantra.—The instrument is used to find out the altitude of the sun, the declination and length of the day etc. at mid-day. 8. Samrat Yantra, "The Prince of Dials".—This is the largest instrument in the observatory, the gnomon being 90 ft high and is used for finding time and declination and hour angle of the heavenly bodies. 9-10. Shasthansa Yantra or sextant instrument—This is for finding time altitude and zenith of the sun and hence the local altitude. 11. Rashivalayas:—This is a series of twelve instruments for the direct observation of celestial latitude and longitude, each instrument can be used when the corresponding sign is on the meridian. 12. Ram Yantra (small).—This instrument is used for taking the altitude and azimuth of the sun and of the heavenly bodies. 13. Jaya Prakash Yantra.—

This is the representation of half celestial sphere, one is the complement of the other, the upper rim represents horizon for finding all the positions of the heavenly bodies.

14. Chakra Yantra.—This instrument is for measuring the declination of the sun, moon and stars and their distance, time (hour angles) from the meridian.

15 a. Kapali Yantra.—This represents half celestial sphere, rim represents solstitial colure for graphically solving astronomical problems. 15 b. represents half celestial sphere, rim represents horizon for finding all the positions of the heavenly bodies. 16 a. Ram

Yantra.—This instrument is used for measuring altitudes and azimuths, 16 b. is the complement of the other 16 a. 17. Digansa Yantra.—The azimuth of heavenly bodies is known by this instrument. 18.

Kianri Writta.—The use of this instrument is to find the declination and distance from ecliptic and the equinox of the sun and the stars. Chandni chowk, the court between Tripolia and the palace is called Chandni chowk or Moon Light Court. It may be visited from the Observatory, Plate XV a. Within the palace enclosure are fine gardens, water courses, tanks fitted with fountains; there stands also the *Dewan-i-Amm* (or the Hall of Public Audience) built by Sawai Jai Singh *Dewan-i-Khas* (or the Hall of Special Audience), *Chandra Mahal*, (museum), and the Clock Tower, *Mubarak Mahal* and Armoury and the Library, Govinda Devaji's temple (Plate XV), and *Badal Mahal*. Except the *Dewan-i-Amm* the palace buildings built at different periods hardly rank architecturally with any other elsewhere in India.

✓ **Hawa Mahal or the Wind Palace.** Five storeys high overlooking the Sireh Deorhi Bazar with each storey decorated by a series of semi-octagonal oriels furnished with lattices and crowned by curvilinear and squated miniature domes with finials and the topmost storey converging to the back of a *singhasana* (throne), the Hawa Mahal, built by Maharaja Pratap Singh (1778—1803) forms one of the most amazing and attractive sights in the City. It not particularly beautiful and architecturally interesting it has a great charm and provides to the visitor a maze (Plate XVII A).

Galta. To the east of the city, in a gorge, is situated Galta, a place of pilgrimage for the Hindus and a picturesque spot for the sight seers. Here, there are several temples, caves and bathing tanks, the lowermost tank containing a fountain in the middle and provided with a *Ghat* on the east, adorned with pillared and domed pavilions (with specimen of decorative paintings) is reserved for the exclusive use of females. The wild and rocky cliffs of Galta are the abode of large troops of black faced monkeys: like orthodox Hindus they are strict vegetarian. The visitor is expected to make ceremonial present, such as gram, fruits, etc. Plate. XVIII a and b.

Purana Ghat. About a mile and a half to the east of the city is situated, on the Jaipur-Agra Road Purana Ghat or the old pass to distinguish it from the Naya Ghat or the new Ghat at about the same distance to the west of the city. The pass along its length paved with stone and lined on either side by temples

palaces and gardens presenting a delightful scene. Amongst the buildings in the Ghat the more noteworthy are the Bhawani Rao Bohra's house and the palace of the Sisodia Maharani of Sawai Jai Singh. The latter is interesting both architecturally and historically as the birth place of Madho Singh I, who later on became the scene of internecine war with his step-brother Ishwari Singh.

Sanganer. Sanganer is situated seven miles to the south of the city of Jaipur and may be reached either by rail or by a pleasant drive over a good road. It is an old town partly in ruins. It was here at Sanganer that Jai Singh II, baffled his brother Bijai Singh and the Moghul army sent by the Court as the escort of Bijai Singh to support him in his demand of the *Gaddi* of Amber.

Sanganer was once famous for its paper industry and cloth printing. Dadu, the founder of the Dadupanthi sect of which the Nagas in Jaipur are the principal representatives, is said to have lived at Sanganer.

The chief building of interest is a Jain temple built in the 17th Century A. D.

EPILOGUE

Visitors, who have seen the palaces and other relics of old at Amber and Jaipur, must have visualised the past pomp and splendour of the State of Dhundhar. What a striking picture it must have been of those times when Pajun, the mighty fighter, the

dashing and gallant Man Singh, who carried his ally's arms throughout the length and breadth of India; Jai Singh (Mirza)-a dread to Aurangzeb and Jai Singh (Sawai)-the scholar and soldier king surrounded by all the wit and erudition of the country, were living amidst their gallant horsemen ever mounted on their hardy and prancing steeds, vast company of courtiers and retainers, richly caparisoned elephants, horses and camels, daring soldiers jealously guarding, with their naked swords, their apartments and the harem filled with rarest beauties, *Nakibs*, *Chaubdars*, bards and the *naubat* (music) ever eulogising their chivalrous deeds !

All these strong and mighty people unable to stem the order of *Kala* (Time) have passed away for ever from the scene leaving behind their magnificent structures and carved fanes (which they had built to satisfy the artistic desires of their manly souls) for the doves to sit on their battlements and to utter what is expressed in the following Rubayi of Umar Khayyam:—

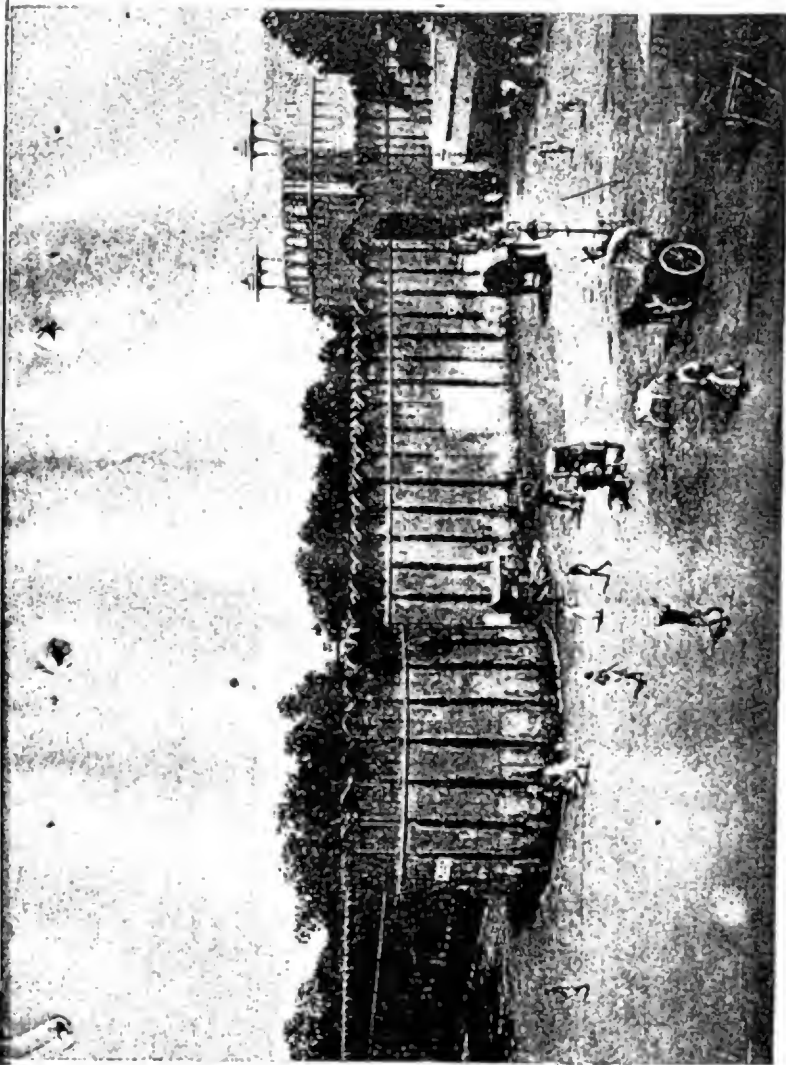
Aun qusr ke bar charkh hamizad pahlū,
 Bar dargah-i au shaban nahadandi roo,
 Dedeym ke bar kanguraash fakhtai,
 Ba nashishta hami guft ke "ku ku ku"

That palace which was built lofty in the sky,
 On the threshold of which kings laid their eye,
 Seated on the battlement of which doves now cry,
 'Where is all that glory, and where all who
 built this have passed by ?'

COTTAGE INDUSTRIES

Jaipur is celebrated for its cottage industries, too numerous to mention, principal of which are:—

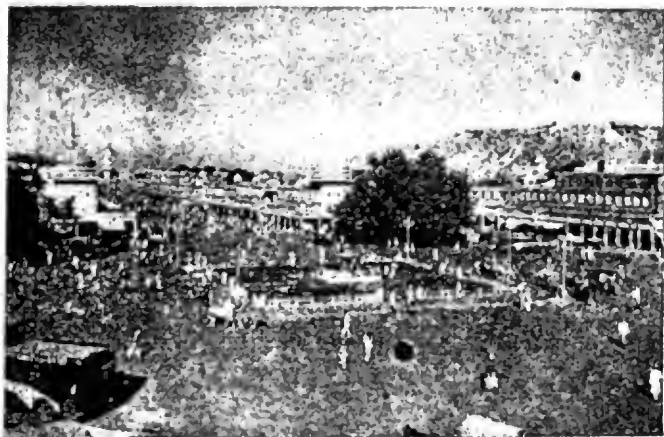
Enamels and Damascene work, brass and marble works of all kinds; painting both in colours and oil; ivory and sandalwood toys, weaving, dying and printing on cotton fabrics, carpets and duries, hand made paper, paper mache work, lacquered work, gold and silver thread and ribbons, lacbangles, ornaments, white antimony, mehndi, embroidered shoes, garnet Jewellery, emerald, precious and semi-precious stones, synthetic stones and gem-cutting. For gem-cutting Jaipur is considered to be the largest centre of the world.



Jaipur : Ghat Darwaza and its barbican view-form, observe the old life of the people half century ago.



Jaipur : Albert Hall & Museum, View from north - east.



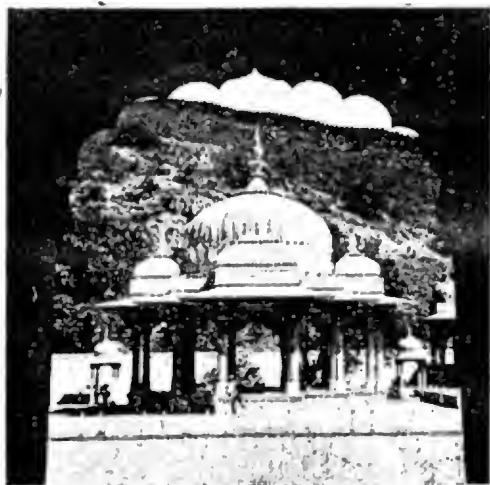
Jaipur : Manak Chowk and Tripolia Bazar
View from south - east



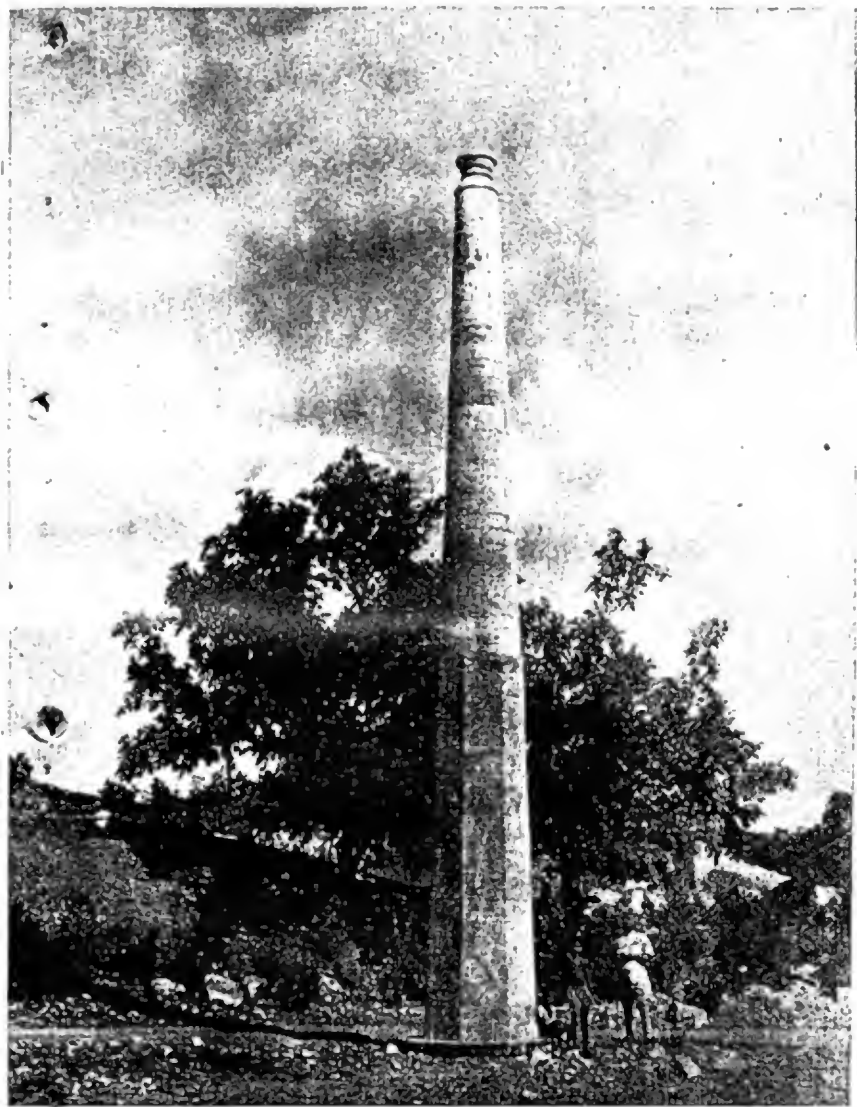
Jaipur : Tripolia and Ishwar Lath in Tripoliya Bazar,
View from south - east.



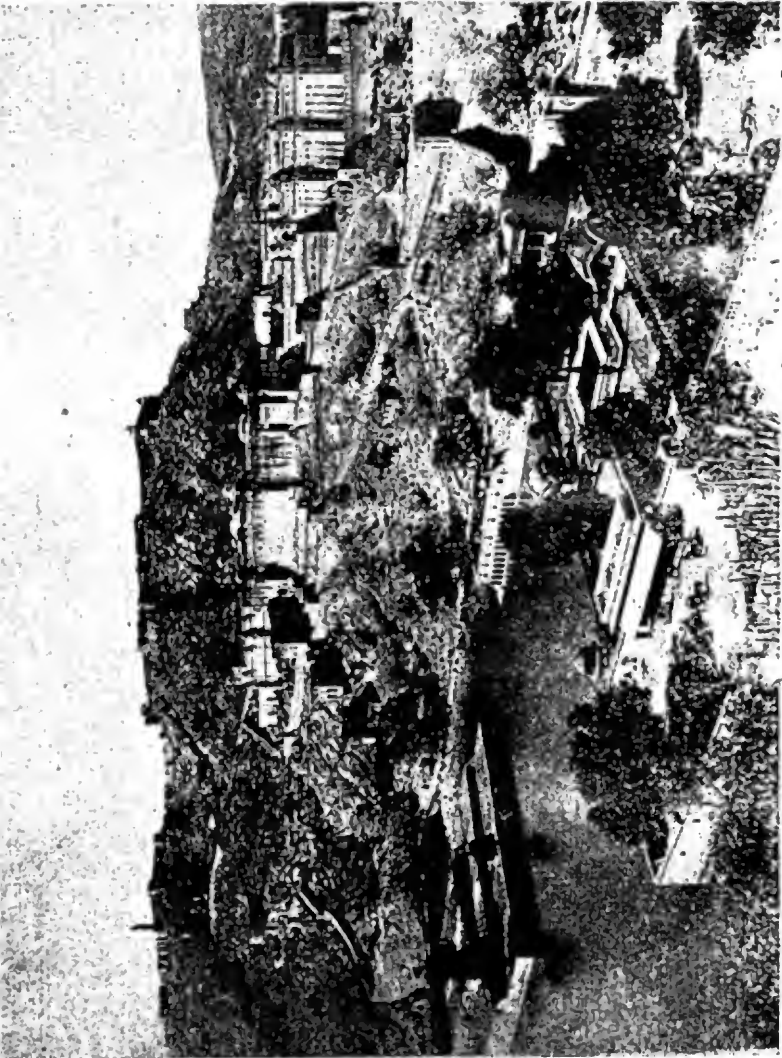
Jaipur : Maharaja's procession in Tripoliya Bazar
View from south - west.



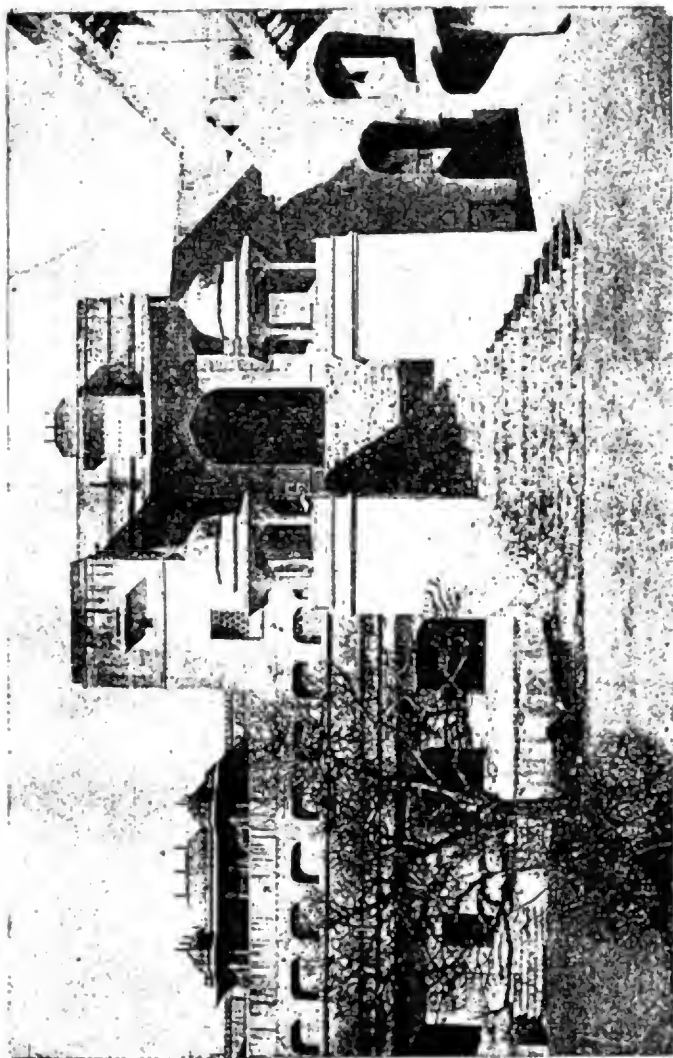
Jaipur : Jai Singh II's cenotaph



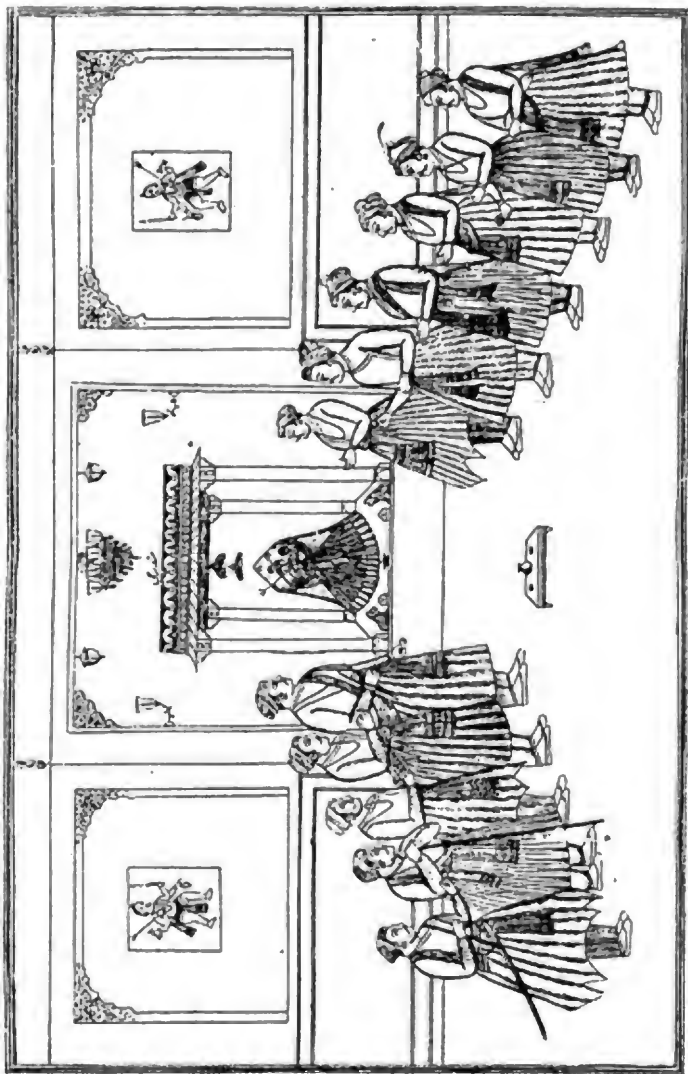
Jaipur : Parasram dwara : Pillar or Sthamba said to be the sacrificial pillar or YUPA of Jai Singh II's Ashwmedh-yagya or Horse Sacrifice.



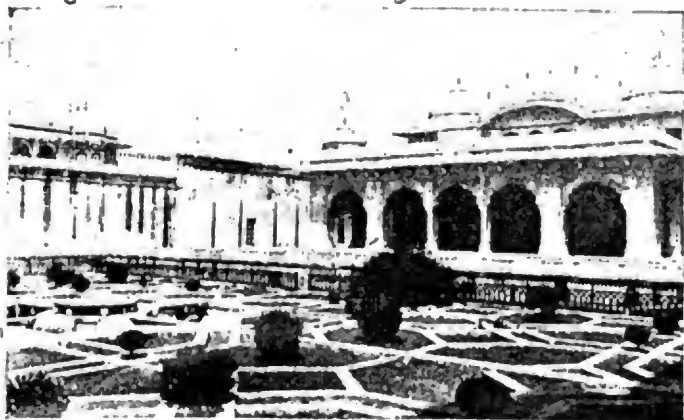
**Amber : General View of the Palace and the Jaigarh over looking
the Moata lake, View from north - east.**



Amber : Amber Palace, Detailed view of the Singh Pol from north.



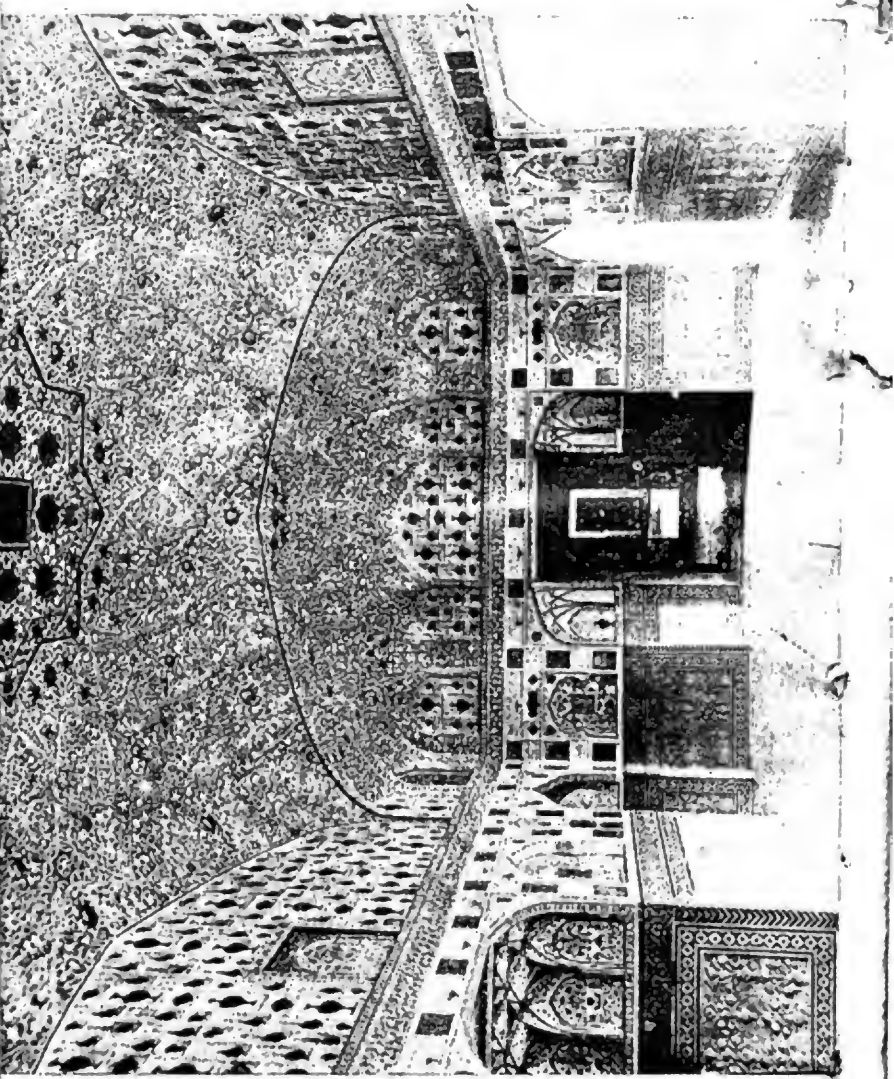
Amber : Kali Temple and Rajas of Amber who were devotees to Kali. left to right : Kunwar Jagat Singh, Man Singh I, Bhagawan Das, Bahar Mal, Prithvi Raj. Bhao Singh, Mirza Raja Jai Singh, Ram Singh I, Kishan Singh and Bishen Singh.



Amber : Dewan-i-Khas and garden, view from south west.



Amber : Detailed view of the upper storey of Dewan-i-Khas
view from south west.



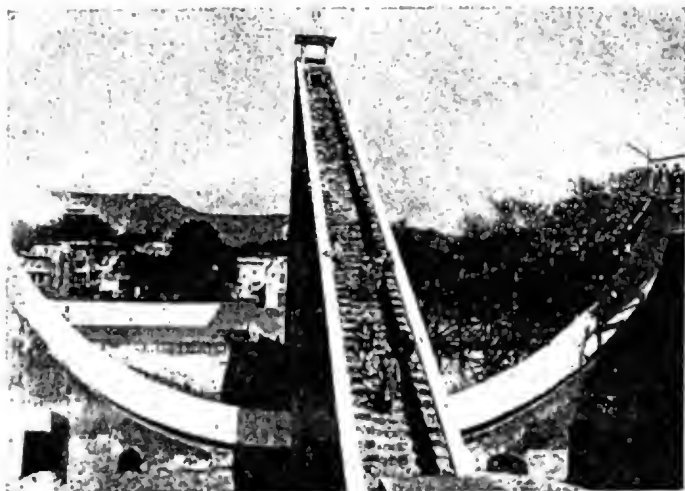
Amber : Palace, Interior of the Sheesh Mahal.



Amber : Detailed view of Varanda opening of the suit or room in
Man Singh's zanana palace.



Amber : Jagat Siromani temple and city view of south west.



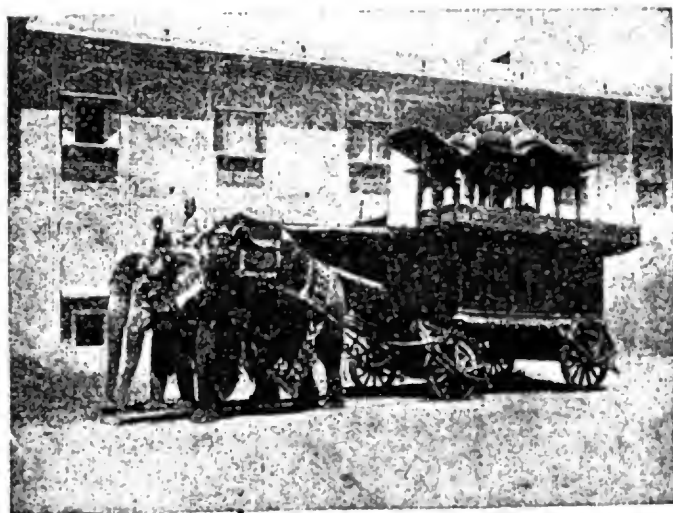
Jaipur : Astronomical Observatory. Samrat Yantra or
gnoman view from south.



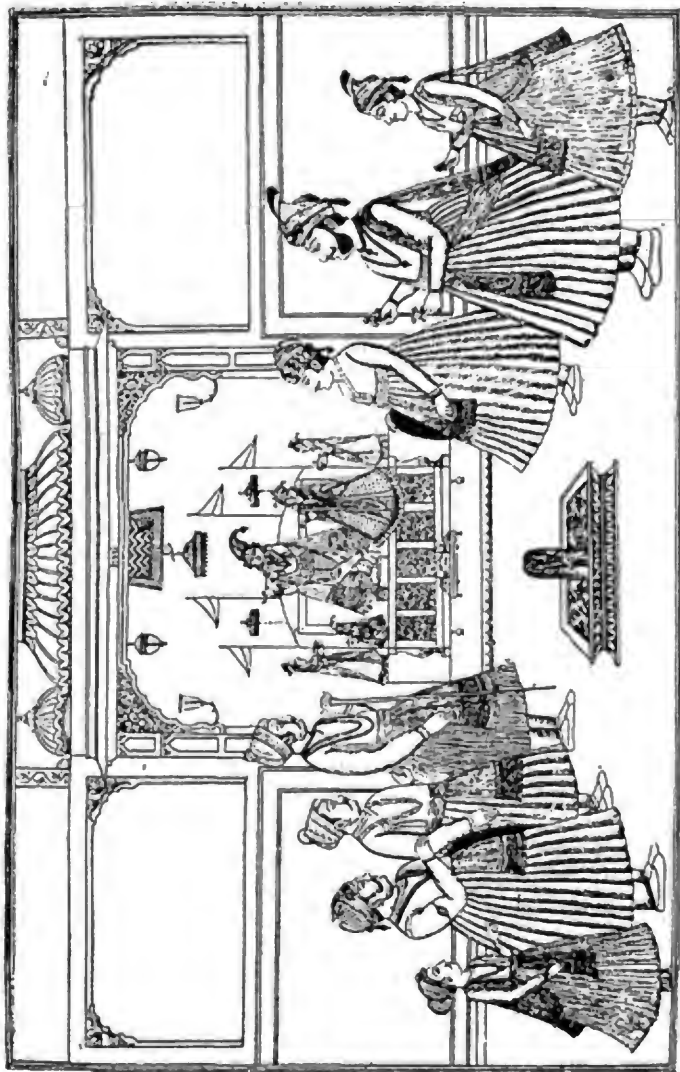
Jaipur : Astronomical Observatory general view from east.



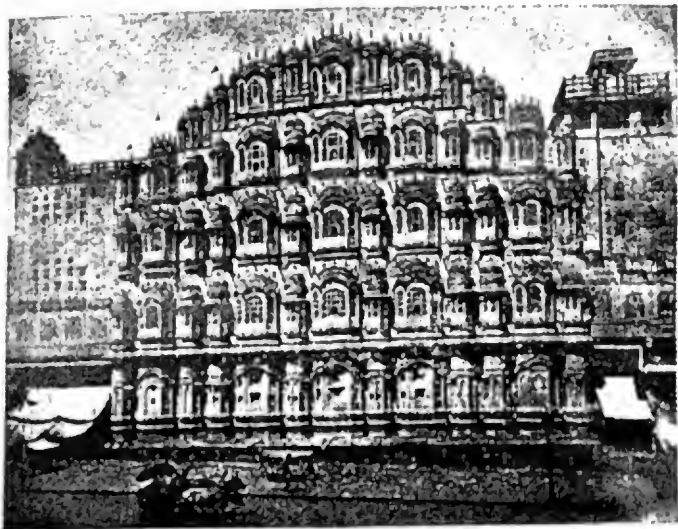
Jaipur : Chandni Chowk,



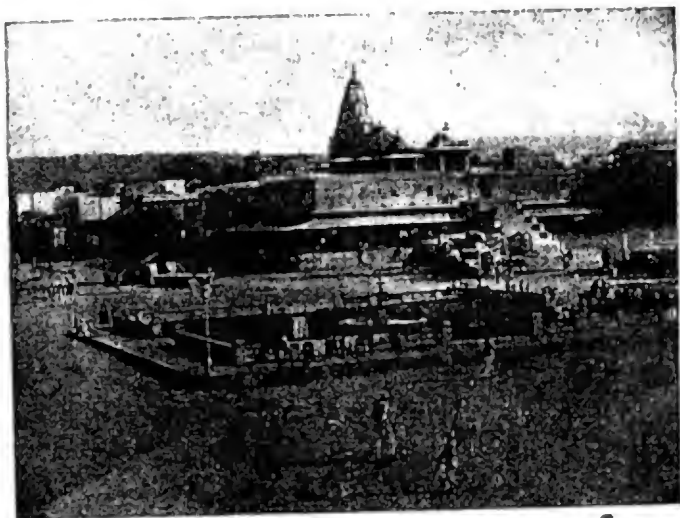
Jaipur : Elephanta Chariot.



Jaipur : Govinda Devji's temple and Maharajas of Jaipur from left to right : Maharaja Prithvi



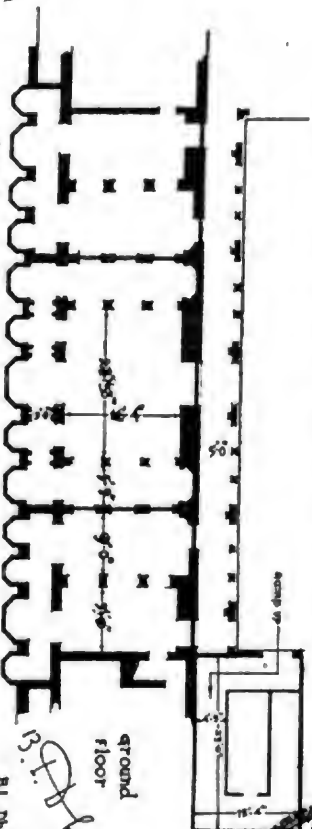
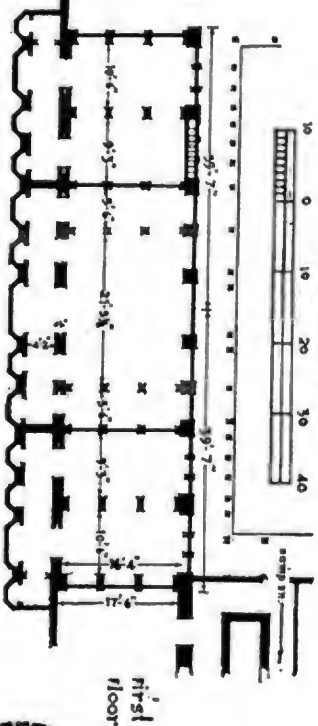
Jaipur : Hawa Mahal, detailed view from north-east.



Jaipur : Ghat Darwaza-ki-Chopar
Murlidhar's Temple, view from north west.

JAIPUR HAWA MAHAL जयपुर हवा महल

del. M.R. Sharma



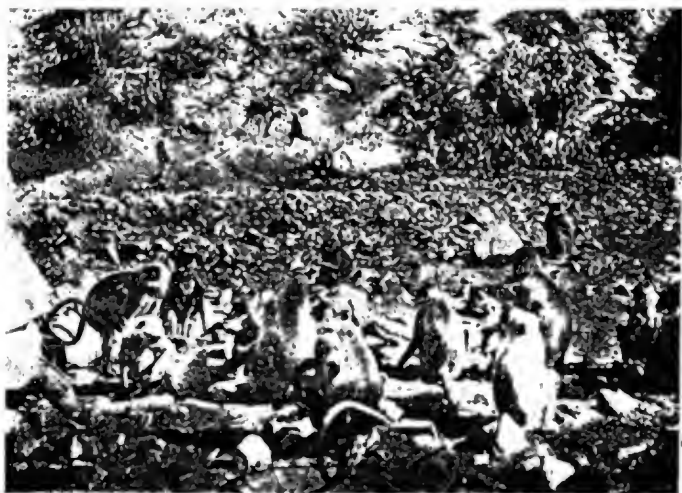
सिरेडयोरी बाजार
Siraheerhi bazar

B.L. Sharma

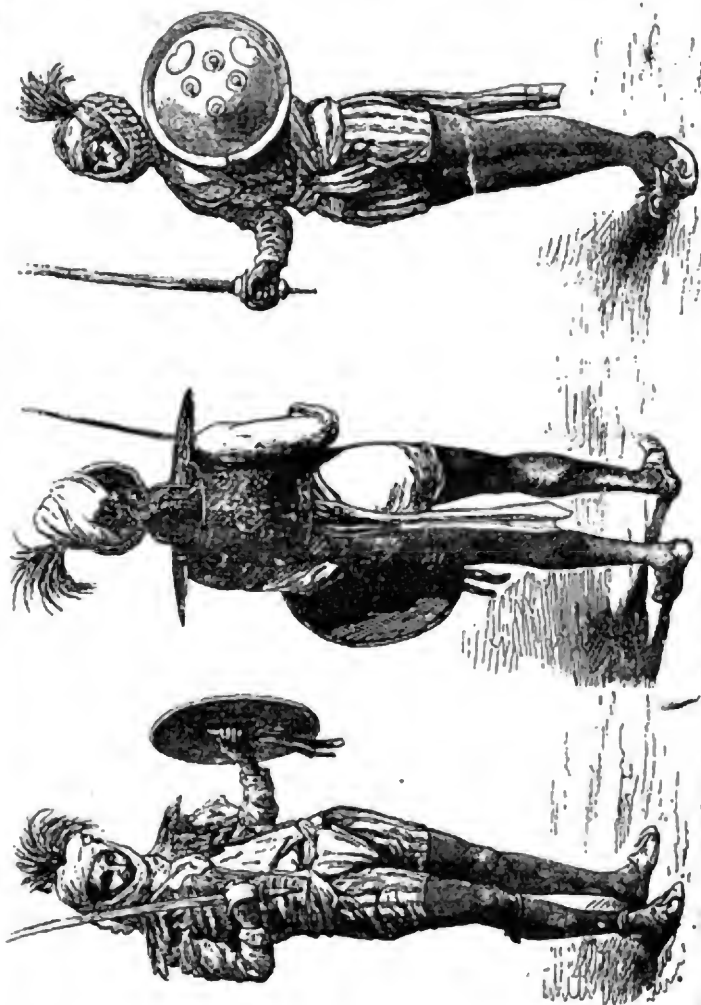




Jaipur : Galta view from west.



Jaipur : Galta Council of Monkeys; notice the Head
Monkey addressing the assembly.



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